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GLEANINGS FROM AMERICAN ART CENTERS

The nineteenth annual exhibition of the Architectural League was recently opened at the Fine Arts Building, New York. It was the best exhibition the league has brought forward in years—the best not only in the quality of the material it contained, but in respect to arrangement. The reformatory impulse of which this organization has been in need for several years made itself felt with a vengeance.



LANDSCAPE
By Edward Ertz

In the catalogue for 1903 there were 1,030 numbers; in the catalogue for 1904 there were only 668 numbers. Merely to have decreased the bulk of its exhibits was for the league to have made a step in the right direction. But this more discriminating policy, of course, bore good fruit all along the line, making the show more interesting in many ways. For one thing, it simplified matters a good deal. With fewer drawings to handle, the hanging committee was able to dispense with the screens that used to encumber the Vanderbilt Gallery whenever the league took possession of it, and examination of the walls was made much more convenient and agreeable. The decorative

wing of the exhibition had a more definite character than it has had in a long time; some easel pictures and other irrelevant odds and ends were included, but this material was kept, on the whole, in a subordinate position. The sculpture was so distributed through the galleries as to make an effective impression, without distracting attention from the architectural drawings and models. Finally, the hardware and similar practical illustrations of artistic craftsmanship were concentrated in the gallery at the right of the entrance, where they did nothing to disturb the ensemble and were at the same time seen



COTTAGE INTERIOR

By Edward Ertz

to every advantage. After the congested and confusing exhibitions which the league has held in recent years, this well-sifted and well-ordered display was very comforting.

✿ The Baltimore Water-Color Club announces that, owing to the unsettled conditions in the city, it has been obliged to pass its twelfth annual exhibition, which was to have been opened to the public at the new gallery of the Arundell Club. The exhibition organized was one of unusual interest, it is said, and was to have been composed of a choice collection of water-colors by New York and Philadelphia artists of distinction.

✿ The Society of Illustrators recently held its third annual exhibition at the new galleries of the New York Co-operative Society. Some two hundred paintings, drawings, and etchings were shown and many

of the best known American workers in this field were represented. To the lay visitor, the exhibition was first of all surprising by the variety of its methods. Of such diverse material are modern magazine illustrations made that nearly every medium except sculpture was represented in one way or another. Perhaps photographs made from modeled reliefs will be the next step—they have already appeared on magazine covers and in advertisements. The old-fashioned wash-drawing was there still, but it seemed pale and colorless beside the more striking compositions done in water-colors, or painted in oils. The advance of the colored illustration in the magazines of the day has led to a marked development along this line. Improvements in mechanical processes have led the way to an ever widening use of color on the printed page, and so the illustrator's field has steadily grown, until the ordinary painter of easel pictures may enter it without swerving far from his accustomed path. It is a far cry from the days when



VASE WITH CRYSTALS
By Teco Pottery, Chicago

illustrators had to depend upon wood-cuts, printed from the boxwood block on which the original was actually drawn, for their communication with the public. One result of making the approach so easy is

a crowding into the arena of many not possessed of the real gifts of composition, drawing, and characterization necessary for the true illustrator. But it has also made available in this direction the abilities of men and women who would have balked, perhaps, at the technical isolation required by the old method.

✿ The twenty-seventh annual exhibition of pictures by American artists at Springfield, Massachusetts, conducted by James D. Gill, was recently held. The illustrated catalogue of the exhibition shows the presence in this year's collection, as heretofore, of works by many of the leading painters in New York. In the list we find, among others, the names of Beckwith, Birney, Bristol, Brown, Chapman, Chase, Dessar, Hassam, Inness, F. C. Jones, H. B. Jones, Low, McCord, Minor, T. Moran, Ochtman, Palmer, Parton, Ranger, Rehn, Shurtleff, Van Boskerck, Van Laer, Volk, Vonnoh, Whittemore, and Wiggins. There were one hundred and fifty pictures in all.

✿ The Chicago Architectural Club announces that its seventeenth annual exhibition will be held in the galleries of the Art Institute of Chicago from March 31 to April 20 inclusive. It will include exhibits of arts and crafts. The club will arrange for shipment of contributions to the exhibition from New York, Boston, Philadelphia, and other cities. All correspondence should be addressed to J. L. Hamilton, 720 Tribune Building, Chicago.

✿ Energetic efforts are being made by the New York State Commission for the St. Louis Fair to obtain a complete representation of the work of New York artists in the exhibition.

VASE WITH CRYSTALS
Sèvres Factory



The commission passed a resolution giving an additional appropriation of \$5,000 (making \$10,000 in all) to provide for the expense of the selection and forwarding of works by New York painters, sculptors, architects, engravers, and workers in the applied arts to the fair. The following men were appointed an executive committee on art for the state, to supervise the details of the work of the exposition advisory committees at this point: Harry

W. Watrous (chairman), representing the National Academy of Design; Will H. Low, representing the Society of American Artists; J. Carroll Beckwith, representing the Art Commission of the State of New York; Louis Loeb, of the Society of Illustrators; Frank C. Jones, delegate of the Fine Arts Federation from the National Academy of Design; Grosvenor Atterbury, representing the Architectural League of New York; and Herbert Adams, representing the National Sculpture Society of New York.

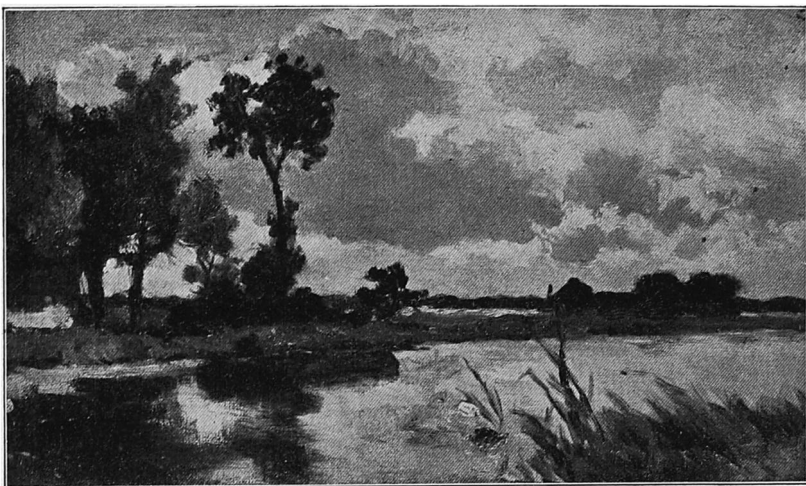
✿ The Art Club of Philadelphia, will hold its thirteenth annual exhibition of water-colors and pastels, from Monday, March 21, to Sunday, April 17. The jury of admission and hanging committee is James B. Sword, P. Moran, George Gibbs, John Lambert, and George Frank Stephens. Entry cards must be sent to the Art Club on or before Thursday, March 3, and exhibits received Wednesday, March 9, and Thursday, March 10.

✿ An Eastern correspondent in a review of the exhibition of works by Massachusetts artists which are to be sent to the St. Louis World's Fair, gives what may be taken as a complete list of the artists of the state, most of them in Boston, who will be represented in the United States fine arts section. Four sculptors, forty-four painters in oils, twenty-four water-colorists, and twenty-six arts and crafts workers are in the list of contributors. The most prominent names include the sculptors C. E. Dallin and Bela L. Pratt, and the painters George H. Hallowell, Herman Dudley Murphy, Augustus Vincent Tack, Mrs. J. Montgomery Sears, Charles Hopkinson, Frederic P. Vinton, Thomas Allen, I. H. Caliga, Miss Mary L. Macomber, E. H. Barnard, J. J. Enneking, Walter L. Dean, Charles H. Woodbury, Louis Kronberg, Philip Hale, and Joseph Lindon Smith. The arts and crafts exhibits include silver and copper work by Adolph Kunkler and Arthur J. Stone, pottery from the Grueby, Van Briggie, and Merrimac kilns, bookbinding and textiles.

✿ The annual exhibition of paintings by artist members of the Lotos Club, New York, one of the most interesting events of the art year to the members of the club and to lovers of American Art, was



VASE WITH CRYSTALS
Sèvres Factory



SUMMER CLOUDS
 By J. H. Weissenbruch
 Courtesy of Frans Buffa & Sons



LANDSCAPE
 By J. H. Weissenbruch
 Courtesy of Frans Buffa & Sons

opened with a press view at the club-house recently. There were forty-nine numbers in the catalogue, and the exhibition, which was made up chiefly of landscapes, with a few figure works, portraits, and marines, was one of the best that the club has ever held. Such strong painters were characteristically represented as Gifford and Reynolds Beal, J. Carroll Beckwith, Frank A. Bicknell, W. Verplanck Birney, George H. Bogert, Carlton T. Chapman, F. S. Church, E. I. Couse, Bruce Crane, C. C. Curran, Elliott Daingerfield, Charles H. Davis, Arthur Dawson, Henry G. Dearth, L. P. Dessar, H. Dewey, Paul Dougherty, C. W. Eaton, J. M. Flagg, Ben Foster, August Franzen, Edward Gay, F. R. Green, Arthur Hoeber, W. H. Howe, Eastman Johnson, Alphonse Jongers, H. C. Lee, C. H. Miller, G. H. McCord, J. Francis Murphy, C. F. Naegele, Leonard Ochtman, Henry R. Poore, Edward Potthast, Henry W. Ranger, F. K. M. Rehn, Will S. Robinson, R. M. Shurtleff, H. B. Snell, A. B. Talcott, A. T. Van Laer, Carleton Wiggins, and F. Ballard Williams.

✱ The jury to award the prizes for the Washington Water-Color Club, composed this year of E. C. Messer, the director of the Corcoran School; Harold MacDonald, who has high rank as a portrait painter; and J. C. Hornblower, the architect, has announced the winners as follows: The first Corcoran prize of one hundred dollars to William Fuller Curtis, for his panel, entitled "Sea Fairies"; second Corcoran prize, fifty dollars, to Miss Mathilde Muedert, for her water-color portrait study of "Old Jan"; the Parsons prize, fifty dollars, to James Henry Moser, for his Adirondack landscape, called "After the Storm"; and honorable mention to "Sky Scrapers, Pennsylvania Square," by Colin Campbell Cooper of Philadelphia; to "The Veterans" a landscape by Frederick W. Jackson of Baltimore; and to a study in pastel, entitled "Estelle," by Miss Hattie E. Burdette.

✱ The seventy-ninth annual exhibition of the National Academy of Design, reviewed recently in *BRUSH AND PENCIL*, was brought to a successful close. The official report of the admissions gives 20,127 as the total number of persons who visited the exhibition during the four weeks that the pictures were on view. Twenty-one pictures were sold. The highest price paid for any one picture was \$2,500, given for the Richards "Marine."

✱ A new picture gallery has been opened at the Drexel Institute in Philadelphia, which contains a collection of paintings bequeathed a year ago to the institute by the late John D. Lankeman, and also a collection given by the founder of the institute, A. J. Drexel.

✱ The newly established university lecture courses on fine arts at Columbia began recently. Nineteen lectures are to be given on the "Plastic Arts" and sixteen on "Poetry, Belles-Lettres, and Music." The former will be given on Mondays at 4:30 P.M., in Havemeyer Hall; the others on Wednesdays at 3:30 P.M., in Havemeyer Hall. All the lectures are open to the public without tickets of admission.